

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund
Saint-Gaudens Memorial
34 South Highland Avenue
Ossining, NY 10562



You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

Enclosed is my tax-deductible donation in the amount of _____

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The Trustees of the Saint-Gaudens Memorial Present
With additional support of donors and partners present

Viva Divas!
Sponsored by Lemon Tree Gifts of Hanover



*Songs of National Parks and
Arias of Nature*

Julie Wyma, soprano
Alexandra Lang, soprano
Rachel Selan, mezzo soprano
Amira Acre, piano

July 24, 2016 2:00 PM

SAINT-GAUDENS NHS
CORNISH ♦ NEW HAMPSHIRE



A note from
Fern Meyers, concert series director

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Cover Image: The Little Studio at Aspet, SGNHS, Cornish, NH

100 Years, A Musical Celebration of America's National Parks

NATIONAL PARK EARLY HISTORY



One of the earliest proponents of what would become known as National Parks was the American artist George Catlin who, in 1832, traveled the Northern Great Plains and painted portraits of Native Americans and the landscapes in which they lived. Catlin was concerned about the destruction of wilderness, wildlife and Indian civilization. He envisioned “by some great protecting policy of government, a magnificent nation’s park, containing man and beast, in all the wild and freshness of their nature’s beauty!” This vision of preserving natural areas gradually gained interest through romantic portrayals of nature by well-known writers such as Henry David Thoreau and artists of the Hudson River School.

In 1864, Congress passed a bill to transfer Yosemite Valley and nearby Mariposa Big Tree Grove to the state so the areas might “be used and preserved for the benefit of mankind.” In the midst of the Civil War, President Abraham Lincoln signed the act on June 30, 1864. California was granted the valley and grove on the condition that the natural areas would “be held for public use, resort, and recreation...inalienable for all time.”

The Northern Pacific Railroad Company was an early proponent of a public reservation in Montana’s Yellowstone territory. In 1872, Congress established Yellowstone National Park in Montana and Wyoming “as a public park or pleasuring-ground for the benefit and enjoyment of the people,” controlled by the Secretary of the Interior. The founding of Yellowstone began a worldwide national park movement.

While early emphasis had been on the creation of National Parks to preserve nature, the nation’s cultural history was also a focus of intense interest among conservationists. When local peoples could not protect cliff dwellings, archeological sites, and historic places from plunder the often turned to the federal government for support. But it wasn’t until President Theodore Roosevelt signed the Antiquities Act in 1906 that the federal government had the teeth to effectively preserve these cultural sites. In addition to creating stronger penalties for looting cultural sites, the Antiquities Act also authorized the President “to declare by public

proclamation historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest" that existed on public lands in the United States as National Monuments. The Antiquities Act led to protection of many superlative wonders in the United States. Many National Parks, including Grand Canyon, Acadia, Zion, and Olympic, started their lives as National Monuments.

On August 25, 1916, the summer Cornish Colony resident (from 1913-15) President Woodrow Wilson signed an act to create a National Park Service, managed by a federal bureau under the Department of the Interior. The Act states that "the Service...shall promote and regulate the use of the Federal areas known as national parks, monuments and reservations...to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations."

Today, approximately 22,000 National Park Service employees and 221,000 volunteers care for America's national parks working with communities to preserve our American historic and cultural heritage, wilderness and wildlife and to create recreational opportunities for the enjoyment of all park visitors. There are 409 areas in the park system covering more than 84 million acres in every state, the District of Columbia, American Samoa, Guam, Puerto Rico, and the Virgin Islands.

PROGRAM

Songs of America's National Parks

The Cornish Colony, SGNHS

Sidney Homer (1864-1953)

The Last Leaf

Mother Goose

Arthur Farwell (1872-1952)

Songs on Poems of Emily Dickinson

Frederick Douglass National Historic Site

Tom Cipullo (1956-)

Frederick Douglass, from America, 1968

Harriet Tubman Underground Railroad National Monument

Traditional Steal Away

Martin Luther King, Jr. National Historic Site

David Baker (1931-2016)

A Good Assassination Should Be Quiet

Lee Hoiby I have a dream

Abraham Lincoln Birthplace National Historic Park

Aaron Copland (1900-1990)

Heart, we will forget him

Howard Swanson (1907-1978)

Negro Speaks of Rivers

Eleanor Roosevelt National Historic Site / Marion Anderson House

Gaetano Donizetti (1797-1848)

O mio Fernando, from La Favorita

Richard Strauss (1864-1949)

Zueignung, Op. 10, No. 1

Wolfgang Amadeus Mozart (1756-1791)

Alleluia, from Exsultate, jubilate

INTERMISSION

Songs of Nature

Léo Delibes (1836-1891)

Flower duet, from Lakmé

Antonín Dvořák (1841-1904)

Song to the moon, from Rusalka

Jules Massenet (1842-1912)

Faites-lui mes âveux, from Faust

Wolfgang Amadeus Mozart

Sull'aria, from Le Nozze di Figaro

Franz Liszt (1811-1886)

Legend No. 1 "St Francis of Assisi, the sermon to the birds"

Robert Schumann (1810-1856)

Frühlingsnacht

Gabriel Fauré (1845-1924)
Clair de lune

Franz Schubert (1797-1828)
Die Forelle

George Frideric Handel (1685-1759)
The morning lark to mine accords his note, from Semele Giacomo

Giacomo Puccini (1858-1924)
Flower duet, from Madama Butterfly

America the Beautiful

ABOUT THE ARTISTS

Julie Wyma, soprano, has been praised for her “strong, solid performances” and “soaring, powerful voice.” Her operatic highlights include The Queen of the Night in *Die Zauberflöte*, Gilda in *Rigoletto*, Musetta in *La Bohème*, Clorinda in *La Cenerentola*, Sophie in *Werther*, Amy in *Little Women*, Norina in *Don Pasquale*, Despina in *Così fan tutte*, Lauretta in *Gianni Schicchi*, Monica in *The Medium*, Beauty in *Beauty and the Beast*, Frasquita in *Carmen*, and Lisette in *La Rondine*.

Recent performances have included the role of Gilda in *Rigoletto* with the Brandenburgisches Konzertorchester Eberswalde at Kloster Chorin, Germany; a concert of Paul Bowles' music in Magdeburg and Berlin, Germany; *Lovers' Quarrels*, a concert of operatic duets and arias with her husband, Peter Furlong, in Concord, New Hampshire and Niemegek, Germany; *Three Tenors and a Soprano* concerts in Cornish and New London, New Hampshire; and *Viva Divas!* concerts in Phoenix, Arizona and Berlin, Germany. Her oratorio repertoire includes the soprano solos in Bach's *Mass in B Minor*, *Saint Matthew Passion*, and *Magnificat*, Handel's *Messiah* and *Judas Maccabaeus*, Haydn's *Heiligmesse*, Fauré's *Requiem*, and Monteverdi's *Vespro della Beata Vergine*. She has presented recitals in Berlin, Germany; Antwerp, Belgium, and throughout the United States.

Alexandra Lang, soprano, is rapidly gaining recognition for her musical integrity, distinct vocal color and versatility as a singing-actress. A native of Atlanta, she currently resides in New York City where her role debut of Strauss' *Ariadne* was described as “satisfyingly lush to the ears.”

Ms. Lang has performed with the Brooklyn Symphony Orchestra, Utopia Opera, New York Lyric Opera Theatre, Cantanti Project, New York Opera Forum, Peach State Opera, NAPA Music Festival, Harrower Opera Workshop, Nevada Opera, Opera in the Ozarks, Opéra du Périgord, and made her New York City debut as Donna Elvira in concert with the New York Opera Exchange Orchestra. She has enjoyed performances at the Boston Public Library, Fenway Park, Jordan Hall, the Dimenna Center for Classical Music, and Carnegie's Weill Recital Hall. In January of 2014 she joined Atlanta's Peach State Opera on tour as Fiordiligi in Mozart's sparkling comedy, *Così fan tutte*. In September of 2015 the soprano made her first appearance at Bruno Walter Auditorium at Lincoln Center with New York Opera Forum as Chrysothemis in Richard Strauss' *Elektra*. Later that fall she was a Semi-Finalist in the Mary Trueman Art Song Vocal Competition sponsored by The Art Song Preservation Society of New York, and has recently been named a Performing Member of the Professional Women Singers Association. In January of 2016 Alexandra returned to Bruno Walter Auditorium with New York Opera Forum as Rosalinde in Johann Strauss' comedic operetta *Die Fledermaus*.

Rachel Selan is praised for “singing with a radiant mezzo.” A native of Los Angeles, Miss Selan is equally comfortable on both operatic and musical theatre stages. Favorite performance credits include *The Consul* (Vera Boronell) and *Iolanta* (Marta), both with the former Dicapo Opera Theatre, *Hansel and Gretel* (Hansel), *Carmen* (Carmen cover), *Little Women* (Jo March cover, Aunt Cecilia), *Into the Woods* (Baker's Wife), *The Crucible* (Rebecca Nurse), *Thaïs* (Albine), *Le nozze di Figaro* (Marcellina), *Gianni Schicchi* (Zita), *The Music Man* (Alma Hix), *Side by Side by Sondheim*, and *The Mikado* (Pitti Sing). She originated the role of Henry Ford in the world-premiere of Juventas New Music Ensemble's production of *Light & Power*, which won the 2012 American Prize in Opera Performance, profession division. She recently performed the roles of Ruggiero in Cantanti Project's and Dorian Baroque's collaborative production of *Alcina*, Eliza Smith in Sullivan's *The Zoo* with Utopia Opera, and covered the role of Agnes McIntyre in Fresh Squeezed Opera's production of *Baby Shower*. She also sang the full song cycle of *The Hill Wife* under direction of the composer Alex Burtzos, which was the winning composition at Fresh Squeezed Opera's 2015 Showcase of Songs and Arias. Miss Selan resides in New York City where she studies with Margaret Lattimore.

Amira Acre, piano, is a graduate of the Juilliard School. She has performed both solo and chamber music concerts in her native Canada as well as the USA and across Europe. Among her numerous awards was first prize at the Artists International Auditions in New York City. Her concerts were well received: "Expertise and grace... Deftly illuminating interpretations and quite exciting". (NY Times) After being focused on music from the age of three, she turned her focus to raising her children, her surviving triplet daughters and a younger son. She is now reigniting her career and sharing her love for the piano, happily proclaiming, "I'm back!" Amira's playing can be heard online with several performances posted on YouTube, including the Saint-Saëns *Concerto No. 2*, recorded at Jordan Hall in Boston.

PROGRAM NOTES



Madame Louise Homer

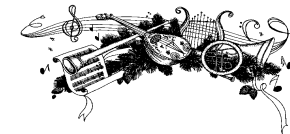
Art songs may be defined as classical vocal compositions for solo voice and piano, often set to poems or text and performed at formal voice recitals. Their origins are very early but the musical genre was popularized by such 19th century German “lieder composers” as Schubert, Schumann and Brahms. Some American composers who wrote in this medium are early 20th century composers Amy Beach, Charles Ives, Charles Griffes, Samuel Barber and Aaron Copland.

Today's concert features art songs composed by Cornish Colony residents Sidney Homer and Arthur Farwell. Homer composed 103 art songs, many of which were written for his wife's voice. Madame Louise Homer was a popular mezzo soprano/contralto diva with the Metropolitan Opera Company. Her powerful voice was well suited for operas composed by Richard Wagner whose music was introduced to American audiences under the baton of Cornish Colony resident Walter Damrosch. In 1901 Mme. Homer prepared for her role here in Cornish in a make-do corncrib studio at Barberry House, just beyond Aspet. Augustus Saint-Gaudens joined Louise for impromptu duets as she rehearsed her parts for “Venus” in Wagner's *Tannhauser*. Saint-Gaudens would enthusiastically applaud today's program featuring his cousin's songs and some of his favorite operas.

During her lengthy opera career, Louise not only sang all the leading contralto roles, but she premiered America's first operas, composed by Cornish Colonists Frederick Shepherd Converse and Walter Damrosch. She

introduced her husband's art songs into the repertoire which became widely performed as parlor music and in recital. She recorded some of these songs in 1903, released on the Red Seal label with the latest Victor Talking Machine technology.

Arthur Farwell is well recognized as the most authentic of the American Indianist composers. He lived among western Indian tribes and directly transcribed their ceremonial music, incorporating it into his compositions. As an educator, writer, conductor and publisher, Farwell made significant contributions by helping to define an American Nationalistic style of music that borrowed not only from Native American themes but from Spanish cowboy, African American and other indigenous material. He was also an important leader of the great American pageantry movement which brought his music and that of his American contemporaries to broad audiences. Farwell was a prolific composer in nearly all classical media. His music reflects a broad range of style and expression that varies from sentimental and simple to complex. His later works use intricate harmonies and rhythms which may be considered experimental. Farwell set more than 30 of Emily Dickenson's poems to music. The voice and piano parts are given equal roles interpreting the words.



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August 21 *Into the Blue*; Arianna String Quartet with Jonathan Cohler, clarinet, **World premiere** by National Park composer Stephen Lias

11th Annual Rosamond Edmondson Memorial Concert

August 28 *Blue Skies, Broadway and Beyond*; Brass Connection
Sponsored by Mascoma Savings Bank



Coming Concerts

July 31 *Up the Lazy River*; Riverboat Stompers
Explore Your Park Family Picnic Day preconcert art activities
With antique carriage tailgate display
Sponsored by James Tasker Covered Bridge Foundation

August 7 *Blue Grass Music from Appalachia*;
Creek River String Band
A Tribute to Larry Nowlan

August 14 *Silent Woods*; Edward Arron, cello and Jeewon Park, piano
Sponsored by Bea Robinson and Chuck Bradway